

# TERMINOLOGY OF ART MUSIC IN OTTOMAN TURKISH AND MODERN TURKISH LEXICOGRAPHY (19TH-21ST CENTURY).

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## Abstract

In this paper the author presents preliminary conclusions concerning changes in forms (in respect of orthography and morphology) and semantics of musical terms in Ottoman Turkish and modern Turkish lexicography. Selected dictionaries (including mono- and bilingual, general and specialized ones) from the period between the 19th and 21st century had been analyzed. This period of time is particularly interesting for establishing how a) Turkish lexicographic works reflect the Westernization of high-culture music of the late Ottoman Empire and the young Republic of Turkey and b) differences between art music of the Ottoman and European traditions are perceived nowadays.

By presenting a terminological analysis of words considered to be not only basic musicological terms **but also a part of natural language** ('singer', 'piano', 'kanun') the author unveils some of the issues associated with the translation of Turkish musical terms into European languages and vice-versa. Those problems arise from the duality and hybridity which exist in contemporary Turkish musical culture. Its older part, the so-called classical/traditional art music (tur. *Türk sanat müziği* or *Osmanlı/Türk klasik müziği*) emerged at the turn of the 17th century, as a part of a Middle Eastern art musical tradition. Later on, during modernizing efforts conducted in the declining Ottoman Empire in the 19th century, European art music had been incorporated along with its international, translingual terminology.

As a result of such duality, interesting phenomena are being observed in modern Turkish vocabulary **concerning art music. There are "general terms" which can be used in the context of both musical traditions, but there are also "highly-specialized" ones, concerning exclusively Middle Eastern- or Western-style music.** That, along with frequent polysemy and a significant number of synonyms, homonyms and homophones, prompts the interpreter of Turkish musical terms to conduct an in-depth investigation of the context in which each term is being used.

**Key Words:** terminology, lexicography, musical terms, Turkish, Ottoman Turkish

## 1. Introduction

The main objective of the author's research is to collect, systematize and analyze Ottoman Turkish and modern Turkish specialized vocabulary concerning art music, recorded in lexicographic works. This paper focuses only on dictionaries from the 19th, 20th and 21st century. Along with selected examples of linguistic evidence, preliminary conclusions regarding changes in forms and semantics of Turkish musical terminology will be presented. Therefore, the most important issues associated with the translation of Turkish musical terms into European languages and vice-versa will be explored. By employing the methods of historical lexicography, the author also intends to establish whether the Turkish language, attested in analyzed dictionaries, reflects the Westernization process of art music which took place in Turkey in two stages, different in character and scope: first, in the period of the late Ottoman Empire (1826-1923) and then, after the proclamation of the Republic of Turkey (1923 onwards).

One also has to ascertain that in Turkey, since the *Tanzimat* period (1839 onwards), the language reform – whose primary purpose was to simplify Ottoman Turkish grammar and emancipating its vocabulary from Arabic and Persian borrowings – had been one of the most important topics on the agenda of the political authorities and the intelligentsia (Brendemoen, 1990; Heyd, 1954; Shaw & Shaw, 2012, pp. 214–221; 387–396). Thus, in the Turkish context, a social-cultural approach towards language and its lexicography, utilized by the author in current research, seems especially fitting. As Ewa Siemienieć-Golaś stated:

**“At each stage of the language reform the published dictionaries documented the developments constituting on the one hand the evidence of changes, on the other hand presenting a new image of the language. The dictionaries, their variety and kinds, were not only a reflection of the changes – they became the result of the changes”** (Siemienieć-Golaś, 2015, pp. 141–142).

### 1.1. Basic terms used

In this paper the author does not wish to elaborate on in-depth musicological issues, yet some basic terms, conceptions and historical processes have to be explained before one presents the results of lexicographical research.

In present article, **“art music” or “classical music” (terms which are used interchangeably) is understood** as music that a) is professional – performed by musicians educated in specialized institutions; b) is elitist – at some point of its history it was created and performed for and by members of the highest social strata; c) has a well-documented theory of music (Sadie, 2001, pp. 425–437). To simplify the issue, in the popular imagination of Europeans, that description would fit music nowadays performed in concert halls by symphonic orchestras or in opera theaters. However, if we think of contemporary Turkey, the case presents itself as a more complicated one. We can observe a duality in Turkish classical music, in which two completely different genres are being developed independently: Western-style art music and Middle Eastern-style art music, with a hybrid **“in-between” niche, consisting of the outcomes of cross-cultural music making.**

Middle Eastern art music is a name applied to the great musical tradition of the Arabic-, Persian- and Turkish-speaking world, it can also be called the art music of the Islamic civilization (Danielson, Reynolds, & Marcus, 2002; Faruqi, 1985; Shiloah, 1980, 2001). **The “Ottoman idiom” emerged as its youngest stratum, in the second half of the 16th century.** At first it had been performed mostly in the palace of the sultan in Constantinople, then reached beyond the palaces of the elite into the urban culture of the Ottoman Empire and to dervish (especially Mevlevi) lodges (Behar, 2006; Feldman, 1996a). In terms of musical theory and performance style, Ottoman-Turkish art music can be characterized as a) monophonic – with a sophisticated system of melodic patterns called *makams* and rhythmic patterns called *usuls*, b) based on unequal-tempered microtonal scale, c) performed, until the 20th century, exclusively for small audiences by soloists or by chamber ensembles, consisted of one or two singers and a few instrumentalists, playing percussion and stringed instruments, d) exhibiting the primacy of vocal music over instrumental music, e) transmitted, until the 19th century, exclusively by the oral tradition (Behar, 1998, 2006; Danielson et al., 2002; Feldman, 1990, 1996b; İhsanoğlu, 2003, pp. XXXI–LI; Karabaşoğlu, 2013; Signell, 2002).

### 1.2. The Westernization of Turkish musical culture – overview

In 19th century, authorities of declining Ottoman Empire encouraged musicians to adapt Western-style music to make it a symbol of the modernization the army, administration and culture of the country, **which started under sultan Mahmud II’s reign (1808-1839)** and reached its peak during the *Tanzimat* period (Shaw & Shaw, 2012, pp. 25–415; see also: Aracı, 2006; Komsuoğlu & Turan, 2007; Kutlay

Baydar, 2010; Pawlina, 2014, 2017). The above-mentioned features of the Ottoman Turkish art music could then be conveniently juxtaposed with the characteristics of the 19th-century European classical music: polyphonic, based on equal-tempered scale, performed mostly by great symphony orchestras, for big audiences, in established concert venues or opera theaters and transmitted by well-developed musical notation. Such oversimplified, superficial comparison of Western-style and Middle Eastern-style musical traditions, even though criticized by musicians and scholars of that time, became a part of a wider *Alaturka – Alafranga* dispute – concerning the technological and cultural superiority of the European countries over the declining Ottoman Empire – and led to significant changes in Turkish musical culture (Kaya, 2012; O’Connell, 2000, 2005).

After the proclamation of the Republic of Turkey in 1923, the “musical revolution” changed its character and reached beyond Istanbul. Music is an often neglected field in the context of Kemalist reforms (Shaw & Shaw, 2012, pp. 561–585). However, an examination of sources leads to a conclusion that for Kemal Atatürk and his political advisors, provoking a change in music which Turkish people had been listening to, was no less important than reforms of other aspects of culture and customs (Alpagut, 2011; And, Yener, Altar, & Laszlo, 1982; Ataman, 1991).

Until the death of the first Turkish president in 1938 the “institutional part” of reforms in music had been finished, with new Western-style orchestras and conservatories established (Pawlina, 2018, pp. 24–27). A new generation of composers started to create music in a style recommended by the authorities – a fusion of Western-style art music composition techniques and Turkish folk music (Gökalp, 1968, pp. 129–131; see also: Aracı, 1997; Degirmenci, 2006; Kılıç, 2009; Krone, 1952; Tekelioğlu, 2001).

This new Western-style Turkish art music, back then called *Millî Musiki* (eng. National Music), along with indigenous Anatolian folk music was promoted by Kemalist authorities for years, while the Ottoman Turkish classical music faced the threat of oblivion. However, as an important part of urban culture it survived and – not unchanged – since 1990s onwards – experiences a period of renaissance (Çolak, 2006; Feldman, 1996a, pp. 16–18; O’Connell, 2005, 2013; Pohlit, 2010; Signell, 1980). Thus, as a result of a Westernization process which occurred in Turkish art music in the 19th and 20th centuries, nowadays, in Turkey two separate genres, Western-style and Middle Eastern-style, are being developed independently.

## 2. Examined sources and research methods

The author believes that such an extraordinary change in high-culture music of Turkey has to be reflected in the language of each period – the 19th, 20th and 21st century. To verify this hypothesis and to fulfill other research objectives, stated in the Introduction above, lexical material had been excerpted from selected mono- and bilingual general and specialized dictionaries and from music thesauri of the Ottoman Turkish and Turkish languages. The primary sources which were examined are listed here along with an abbreviation (given in [ ] brackets) which will be used in the tables further below. It is worthwhile to note that for the purposes of this article, the author selected only a few examined sources from a much greater group, which is being used for her current research.

### 2.1.1. Bilingual dictionaries:

- 1) James W. Redhouse, *A lexicon, English and Turkish: shewing in Turkish, the literal, incidental, figurative, colloquial, and technical significations of the English terms*, London 1861. [R<sup>19</sup>]
- 2) Anton B. Tinghir and Kirkor Sinapian, *Dictionnaire français-turc des termes techniques des sciences, des lettres et des arts*, Constantinople 1891. [FT-TS]

3) Fritz Heuser and İlhami Şevket, *Türkisch-deutsches Wörterbuch*, 6th edition, 1967 Wiesbaden; first edition: 1931, Istanbul. [HŞ]

4) Redhouse *Yeni Türkçe-İngilizce Sözlük*, Redhouse Yayınevi, İstanbul 1974. [RY]

5) *SlovoEd Deluxe Turkish-English*, Kindle DX version no 1.5., 2011, database provided by Redhouse [Slo]

### 2.1.2. Monolingual Turkish dictionaries:

1) Musa Canpolat, (Ed.), *Türkçe Sözlük*, Türk Dil Kurumu, Ankara 1983. [TS]

2) TDK *Büyük Türkçe Sözlük* [BTS], updated version of TS, online: <http://www.tdk.gov.tr>

### 2.1.3. Thesauri of music:

1) Kâzım Uz, *Musiki istilâhatı*, at first published in Constantinople in 1894; revised, extended and rewritten in Latin script by Gültekin Oransay, partly in modern Turkish, partly in Ottoman Turkish, published in Ankara in 1964. [Uz]

2) Mahmut Ragıp Gazimihâl, *Musiki sözlüğü*, İstanbul 1961. [G]

3) Vural Sözer, *Müzik Ansiklopedik Sözlük*, 5th edition, Remzi Kitabevi, İstanbul 2005. [MAS]

## 2.2. Methods – Interdisciplinary approach

In order to conduct a terminological analysis of specialized musical vocabulary excerpted from the sources listed above, the author embraces an interdisciplinary approach. The idea for such research was inspired by sociolinguistics, more specifically, the theory of the social-cultural basis of knowledge and its application into lexicographic research (Berger & Luckmann, 1991; Doroszewski, 1970). The methods of historical lexicology were applied to establish the origin of terms and changes in their forms, in respect of orthography and morphology. However, the analysis of the meaning of each term combines the methodology of lexical semantics, including the evaluation of cross-linguistic differences and similarities in lexical-semantic structure, with the results of musicological and historical research regarding the period in which dictionaries had been written.

## 3. Results

As stated above, in this paper the author does not wish to elaborate on in-depth musicological issues. Therefore, as a tiny illustration of a much greater research result, three basic terms had been chosen: ‘singer’, ‘piano’ and ‘kanun’. In Turkish, all of these terms may be considered not only a part of the specialist musicological lexicon but also as a part of natural language – designations current in everyday speech and literature. Such selection enables the author to reveal some of the most important issues associated with the translation of Turkish music vocabulary into European languages and vice-versa, not only to specialists but also to readers without a musicological background, interested exclusively in the linguistic content of current research.

In the tables below, each term is provided in all forms and meanings found in dictionaries. Sources are indicated by the appropriate abbreviation and are listed in chronological order, from the oldest one. Definitions from general dictionaries are fully quoted, in unchanged orthographical form (neither in reference to Arabic script, nor the modern Turkish alphabet).

Specialized dictionaries [MAS, G, Uz] often present a few pages-long descriptions of concepts. In such a case only the title of the article is presented in the table, with a short summary or commentary on the content of the definition, printed in italics.

The sign ‘>’ means that the source does not describe a term, only points to its synonym.

Table 1. SINGER

source	page(s)	article title	definition(s)
R <sup>19</sup>	687	singer	خواننده
FT-TS	—	—	<i>not included</i>
Uz	29	hanende (hvanende)	Beste veya şarkı okuyan ademe denür. <i>In 1964 edition Oransay added: ırlayıcı.</i>
	34	ırlayıcı	İrliyan kişi. Eski terimi: muganni/muganniye, hanende, okuyucu, şarkıcı, ses sanatkarı. (Uz: yok) = <i>added by Oransay in 1964</i>
	66	şarkıcı	> ırlayıcı
HŞ	186	hānende	Sānger, Sāngerin.
	420	muganni muganniye	Sānger Sāngerin
	474	okuyucu	1. Leser 2. Sānger
	579	şantöz	(franz. chanteuse) Sāngerin
	491	şarkıcı	Straßensānger
G	—	—	<i>not included</i>
RY	447	hanende; خواننده	Or. mus. [=Oriental music] singer
	788	muganni; مغنى muganniye; مغنيه	singer, male singer professional woman singer in the Arabic style
	898	okuyucu; اوقويغي	1. reader 2. singer 3. one who recites incantations; exorcist 4. person who goes around and invites people to a wedding
	1049	şantöz; شانتوز	female singer
	1050	şarkıcı	1. singer 2. song writer
TS	v.1, 501	hanende	Şarkı söylemeyi meslek edinmiş kimse; şarkıcı, okuyucu.
	v.1, 846	muganni muganniye	Şarkı söylenen kimse; şarkıcı. Şarkıcı kadın.

	v.2, 1109	şantör şantöz	Erkek şarkıcı. Kadın şarkıcı.
	v.1, 1110	şarkıcı	Şarkı söylenen, şarkı söyleme yeteneği olan yada mesleği şarkı söylemek olan kimse; muganni, muganniye.
MAS	326	hanende	Okuyucu, şarkıcı, ses sanatçısı.
	482	muganni	Şarkı söyleyen (erkek), şarkıcı, okuyucu, hanende. Kadın olursa, muganniye.
	513	okuyucu	Ses sanatçısı. Şarkı yada türkü söyleyen kimse.
	671	şantör	Erkek şarkıcı. Ses sanatçısı.
		şantöz	Kadın şarkıcı. Ses sanatçısı
	672	şarkıcı	Şarkı söylenen, mesleği şarkı söylemek olan kimse. Okuyucu.
Slo		hanende	formerly professional singer of Turkish classical music
		şantör	male singer, chanteur
		şantöz	female singer, chanteuse
		şarkıcı	1. professional singer 2. <i>colloq.</i> songwriter
BTS		hanende	<i>esk.</i> [=obsolete] Şarkıcı.
		muganni	<i>same as in TS, but esk. abbreviation had been added</i>
		muganniye	
		şantör	Erkek şarkıcı. Ses sanatçısı.
		şantöz	Kadın şarkıcı. Ses sanatçısı
		şarkıcı	<i>same as in TS, but adds more synonyms: okuyucu, hanende</i>

Table 2. PIANO

source	page(s)	article title	definition(s)
R <sup>19</sup>	576	piano, pianoforte	چمبالو : پیانو
FT-TS	266	piano	پیانو دینملان هشمور آلت موسیقی
Uz	56	piyano	Alafranga alat-ı musikiyyesinden maruf olan bir alet ismidir.
HŞ	505	piyano	Piano, Klavier



G	205	piano	maruf musiki aletinin adıdır: bunu <i>piyano</i> imlâsile de yazabiliyoruz
	205	piano-forte	(...) İtalya ve İngilterede alete tam yekpare imlâ ile <i>pianoforte</i> dedikleri halde, Fransada ve bizde en az yüz yıldır <i>piyano</i> kısaltması tercih edilegelmiştir.
	206	piyano	<i>organology classification, construction, history of the instrument, the utilization of pianos in music pedagogy, etc.</i>
RY	937	piyano; پیانو	piano
TS	v.2, 966	piyano	Klaviyeli, telli, ağır ve büyük çalgı.
MAS	553-554	piyano	<i>organology classification, detailed construction, history of the instrument, playing techniques, etc.</i>
Slo		piyano	piano, pianoforte
BTS		piyano	Klavyeli, telli, değişik tuşlara basılarak çalınan ağır ve büyük çalgı.

Table 3. KANUN

source	page(s)	article title	definition(s)
R <sup>19</sup>	—	—	<i>not included</i>
FT-TS	—	—	<i>not included</i>
Uz	39	kanun	<i>information about construction and playing techniques</i>
HŞ	257	kānūn	Art Zither
G	—	—	<i>not included</i>
RY	596	kanun; قانون	a zither-like musical instrument with 72 strings
TS	v.1, 639	kanun	Dikdörtgen biçiminde, bir köşesi kesik, yassı bir sandık üzerine gerilmiş tellerden oluşan, tırnak adı verilen çalgıçlarla çalınan incesaz çalgısı.
MAS	381- 382	kanun	<i>information about history, construction and tuning</i>
Slo		kanun (II)	<i>same as RY</i>
BTS		kanun	<i>same as TS</i>

## 4. Discussion and Conclusions

Observation of lexical evidence, even so limited in number as the one presented above, leads us to the main conclusion: Turkish musical terminology was influenced by both the language reform and the Westernization of art music. Thus, the main hypotheses of the current paper are confirmed. Several processes which occurred in the musical vocabulary in the course of time, inferred from lexicological analysis of content of Table 1., 2. and 3. are briefly characterized below.

### 4.1. Simplification of terms

By comparing the Ottoman Turkish خواننده [hāvānende] from R<sup>19</sup> with Oransay's transliteration in the form of 'hanende/hvanende' in Uz and TS 'hanende', we can infer the presence of a tendency, which is natural for the Turkish language, to phonological simplification of terms.

### 4.2. Polyonymy

An analysis of the 'singer' concept in Table 1. enables us to observe the gradual process of replenishment of the vocabulary with new lexical units. In this and many other cases within musical terminology, it led to the emergence of a significant number of synonyms and near-synonyms. In fact, polyonymy could be regarded as the main issue in contemporary Turkish musical terminology.

In addition to synonyms, we observe in it frequent polysemy, the presence of homonyms and homophones and the phenomena sometimes referred to as the "false friends" of the translator. The constraints of the current paper do not allow the author to present examples of all of those phenomena, yet it is worthwhile to note that Turkish musical vocabulary requires further systematization and standardization to avoid the inevitable ambiguity induced by them.

#### 4.3.1. Influences of the Turkish language reform – orthography

At least two remnants of the Turkish language reform are reflected in Table 1. The obvious one is the transformation of the written forms of terms from the Arabic to the Latin script. A comparison of those forms between R<sup>19</sup>, FT-TS and HŞ, RY, TS, BTS enables us to observe not only the change of the alphabet itself but also post-1928 changes in the attitude towards modern Turkish orthography, especially in terms of indicating long vowels or otherwise.

**4.3.2. Influences of the Turkish language reform – nativization of vocabulary** The second remnant of the language reform is the creation of new designations for the same concept with the purpose of emancipating Turkish vocabulary from Arabic and Persian borrowings. By looking at Table 1 we may conclude that the goal of Turkification of the term 'singer' had been achieved. Currently [MAS, Slo, BTS] the term 'şarkıcı' seems to be most common in everyday speech. The Persian form 'hanende' and the Arabic form 'muganni/muganniye' are known mostly to specialists and performers of the Ottoman Turkish art music. Distribution of the most recent loanwords, the French 'şantör/şantöz', is also limited.

It is necessary to conduct statistical analysis and further research in the field of contextology to draw specific conclusions regarding the distribution of each synonym which occurs in Turkish musical terminology. However, some of the assumptions are presented in section 4.4.1.1. below.

#### 4.4.1. Influences of Westernization – two subclasses in vocabulary

Due to the cultural duality of contemporary Turkish art music, we can differentiate two main groups in musical vocabulary. There are "general terms" which can be used in the context of both Western- and Middle Eastern musical traditions and "highly-specialized terms" concerning exclusively Middle Eastern- or Western-style music.

##### 4.4.1.1. General terms



The first group encompasses e.g.: “objective” acoustic phenomena, such as ‘pitch’, ‘sound’, ‘tempo’; terms which refer musical notation, e.g. ‘note’, ‘staff’, ‘flat’, ‘sharp’ or terms which ascribe a whole range of musicological classifications, for instance in organology (‘wind instruments’, ‘stringed instruments’, etc.) or the history and theory of music (‘form’, ‘composer’, ‘genre’, etc.).

If we think of speaking about Turkish music in the English language, the word ‘singer’ can be considered as an example of this group of terms because it can be used in reference to all musical genres (popular, folk, art – both Western-style and Middle Eastern-style). Yet, as we can observe in Table 1, that is not the case in the Turkish language, which developed in the course of time many distinctive units designating – ostensibly – the same concept of a ‘person who sings’. Based on the content of definitions we can assume that in everyday speech the Turkish word ‘şarkıcı’ is the most commonly used term to refer to such a person, regardless of his or her gender, whether it is his or her job or hobby, or which musical genre he or she performs. But in the case of specialist discourse, during the translation from e.g. English to Turkish, one should investigate further: who is singing and what is being sung – an opera aria, pop song, *ilâhi* (a religious form in the Middle Eastern-style art music) or a *kâr* (a secular form in the Middle Eastern-style art music) and it is only afterwards that one should choose the proper term.

#### 4.4.1.2. Highly-specialized terms

As representatives of the second group in musical terminology, two names of instruments had been chosen (Table 2. and 3.) because this semantic field is the easiest to comprehend without in-depth musicological background. ‘Piano’ serves as an example of vocabulary concerning exclusively Western-style classical music. On the other hand, ‘kanun’ (in English also spelled ‘qanun’) is a name of a stringed instrument used in the Ottoman Turkish art music. Other fields that may be listed as “highly-specialized terms” include e.g. names of Turkish *makams* and *usuls*, names of genres, performing styles, composing techniques, etc.

#### 4.5. Influences of the “musical revolution” (1923-1938)

Gâzimiha’s thesaurus of music [G] is a very important source for current research not only because it was the first modern work of this type. More importantly, it seems to be highly influenced by early Kemalist ideas on Turkish music. According to the principles of the republican “musical revolution”, Ottoman Turkish art music should not be performed and developed anymore and Turkish people should practice only their indigenous folk music and its fusion with Western-style art music. It seems to be the reason why in Table 2. and 3. we may observe three designations for ‘piano’ but ‘kanun’ – one of the most important instruments of the Ottoman Turkish art music – was not included in the dictionary. In fact, G does not provide terms designating Middle Eastern-style art music in the form of article titles; they are only mentioned several times in the content of definitions of some other concepts. On the other hand, one can find in it a great deal of terms regarding Turkish folk music and European classical music.

#### 4.6. Musical vocabulary as an indicator of cultural change

The author believes that the presence or absence of some “highly-specialized” terms in dictionaries written in the 19th and 20th century may be considered as an indicator of the pace of the process of westernization in the Ottoman Turkish and post-Republic Turkish culture. This topic requires further study, but in order to exemplify the issue the author wishes to present an example of such deduction based on the content of Table 2 and 3.

When Kâzım Uz was writing his dictionary (1864) the piano was already a part of the Ottoman Turkish musical culture (at least since 1827 when sultan Mahmut II brought this instrument to his palace), but it seems it was still considered foreign (“Alafranga”). This could also be attested by a long definition of the new instrument, maybe still unknown to some of the readers of the dictionary, presented by Tinghir-

Sinapian. Interestingly, Redhouse gives two translations: پیانو [pīāno]; چمبالو [çembālo], of which the second actually designates another instrument, the harpsichord.

100 years later, Gâzimihaḥ presents three types of the spelling of the term ‘piano’. Two of them, ‘piano’ and ‘piano-forte’ are given only to introduce terminological recommendations to use only the third, the “Turkish” form – ‘piyano’. Under the latter, he describes the European genesis of the instrument (he also mentions the harpsichord as the “ancestor” of the piano) with some remarks on how it had been incorporated into Turkish culture in the 19th century. The word ‘alafranga’, which indicates foreign provenance of piano, disappeared from this and from later descriptions of the term.

Taking everything which was stated above into consideration, a comparative evaluation of dictionaries written in Turkey in the 19th, 20th and 21st-century and an analysis of the musical terminology attested in them may constitute a valuable source of information for researchers interested not only in Turkish lexicography, linguistics and musicology, but also for historians who explore the field of cultural change in the declining Ottoman Empire and the young Republic of Turkey. However, historical lexicographic research should be considered as a preliminary stage of much wider future research. In order to explore the field in a comprehensive manner in the context of contemporary Turkish culture, an investigation which employs pragmatics, contextology and statistical methods of analysis is necessary.

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